PS 635
.Z9
C558
Copy 1

ways order "DEWITT'S" Acting Plays.
PRICE 15 CENTS.

DE WITT'S ACTING PLAYS.

(Number 323.)

A WIFE BY ADVERTISEMENT.

A Farce,

IN ONE ACT.

By CLIFTON CLIFFE.

TOGETHER WITH

A Description of the Costumes—Cast of the Characters—Entrances and Exits—Relative Positions of the Performers on the Stage—and the whole of the Stage Business.

New York:
DE WITT, PUBLISHER,
No. 33 Rose Street.

NOW READY. ☞ A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACTING PLAYS, AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing Plots, Costume, Scenery, Time of Representation, and every other information, mailed free and post-paid.

DE WITT'S

ETHIOPIAN AND COMIC DRAMA.

Nothing so thorough and complete in the way of Ethiopian and Comic Dramas has ever been printed as those that appear in the following list. Not only are the plots excellent, the characters droll, the incidents funny, the language humorous, but all the situations, by-play, positions, pantomimic business, scenery, and tricks are so plainly set down and clearly explained that the merest novice could put any of them on the stage. Included in this Catalogue are all the most laughable and effective pieces of their class ever produced.

*** In ordering please copy the figures at the commencement of each piece, which indicate the number of the piece in "DE WITT'S ETHIOPIAN AND COMIC DRAMA."

☞ Any of the following Plays sent, postage free, on receipt of price—*Fifteen Cents* each.

☞ The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

	M.	F.
141. Absent Minded, Ethiopian farce, 1 act	3	1
73. African Box, burlesque, 2 scenes	5	
107. Africanus Bluebeard, musical Ethiopian burlesque, 1 scene	6	2
113. Ambition, farce, 2 scenes	7	
133. Awful Plot (An) Ethiopian farce, 1a.	3	1
43. Baby Elephant, sketch, 2 scenes	7	1
42. Bad Whiskey, Irish sketch, 1 scene.	2	1
79. Barney's Courtship, musical interlude, 1 act	1	2
40. Big Mistake, sketch, 1 scene	4	
6. Black Chap from Whitechapel, Negro piece	4	
10. Black Chemist, sketch, 1 scene	3	
11. Black-Ey'd William, sketch, 2 scenes	4	1
146. Black Forrest (The), Ethiopian farce, 1 act	2	1
110. Black Magician (De), Ethiopian comicality	4	2
126. Black Statue (The). Negro farce	4	2
127. Blinks and Jinks, Ethiopian sketch.	3	1
128. Bobolino, the Black Bandit, Ethiopian musical farce, 1 act	2	1
120. Body Snatchers (The), Negro sketch, 2 scenes	3	1
78. Bogus Indian, sketch, 4 scenes	5	2
89. Bogus Talking Machine (The), farce, 1 scene	4	
24. Bruised and Cured, sketch, 1 scene.	2	
108. Charge of the Hash Brigade, comic Irish musical sketch	2	2
148. Christmas Eve in the South, Ethiopian farce, 1 act	6	2
35. Coal Heaver's Revenge, Negro sketch, 1 scene	6	
112. Coming Man (The), Ethiopian sketch, 2 scenes	3	1
41. Cremation, sketch, 2 scenes	8	1
144. Crowded Hotel (The), sketch, 1 sc..	4	1
140. Cupid's Frolics, sketch, 1 scene	5	1
12 Daguerreotypes, sketch, 1 scene	3	
53. Damon and Pythias, burlesque, 2 sc.	5	1
63. Darkey's Stratagem, sketch, 1 scene	3	1
131. Darkey Sleep Walker (The), Ethiopian sketch, 1 scene	3	1
124. Deaf as a Post, Ethiopian sketch	2	
111. Deeds of Darkness, Ethiopian extravaganza, 1 act	6	1
139. Desperate Situation (A), farce, 1 sc.	5	2
50. Draft (The), sketch, 2 scenes	6	
64. Dutchman's Ghost, 1 scene	4	1
95. Dutch Justice, laughable sketch, 1 scene	11	
67. Editor's Troubles, farce, 1 scene	6	
4. Eh? What is it? sketch	4	1
136. Election Day, Ethiopian farce, 2 sc.	6	1
93. Elopement (The), farce, 2 scenes	4	1
52. Excise Trials, sketch, 1 scene	10	1
25. Fellow that Looks like Me, interlude, 1 scene	2	1
88. First Night (The), Dutch farce, 1 act	4	2
51. Fisherman's Luck, sketch, 1 scene.	2	
152. Fun in a Cooper's Shop, Ethiopian sketch	6	
106. Gambrinus, King of Lager Beer, Ethiopian burlesque, 2 scenes	8	1
83. German Emigrant (The), sketch. 1sc.	2	2
77. Getting Square on the Call Boy, sketch, 1 scene	3	
17. Ghost (The), Sketch, 1 act	2	
58. Ghost in a Pawn Shop, sketch, 1 sc.	4	
31. Glycerine Oil, sketch, 2 scenes	3	
20. Going for the Cup, interlude	4	
82. Good Night's Rest, sketch, 1 scene.	3	
130. Go and get Tight, Ethiopian sketch, 1 scene	6	
86. Gripsack, sketch, 1 scene	3	
70. Guide to the Stage, sketch	3	
61. Happy Couple, 1 scene	2	1
142. Happy Uncle Rufus, Ethiopian musical sketch, 1 scene	1	1
23. Hard Times, extravaganza, 1 scene.	5	1
118. Helen's Funny Babies, burlesque, 1 act	6	
3. Hemmed In, sketch	3	1
48. High Jack, the Heeler, sketch, 1 sc.	6	
68. Hippotheatron, sketch	9	
150. How to Pay the Rent, farce, 1 scene	6	
71. In and Out, sketch, 1 scene	2	
123 Intelligence Office (The), Ethiopian sketch, 1 scene	2	1

A WIFE BY ADVERTISEMENT.

An Entirely New and Original Farce.

IN ONE ACT.

BY

CLIFTON CLIFFE.

TOGETHER WITH
A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

JAN 22 1
26396

NEW YORK:
DEWITT, PUBLISHER,
No. 33 Rose Street.

Copyright, 1884, by A. T. B. De Witt.

CHARACTERS.

CLYDE CLYNTON, of the Custom House.
MADGE CLYNTON, his wife.
JACK CLYNTON, his brother.
VALERIE DE VIGNE, an Adventuress.
JAMES, a servant.
DETECTIVE.

PS635
.Z9C58

TIME OF PLAYING—FIFTEEN MINUTES.

SCENERY.

Scene.—Nicely furnished room in CLYDE CLYNTON'S *house, Rose Grove, Fordham.* CLYDE *and* MADGE *discovered at Breakfast.*

COSTUMES.

Clyde Clynton.—Neat walking suit.
Jack Clynton.—Fashionable, rather showy, walking-suit.
Madge Clynton.—Handsome morning dress.
Valerie Vigne.—Very stylish street costume.
James.—Servant's plain dark clothes.
Detective.—Ordinary walking-suit.

PROPERTIES.

Letter, for JAMES; pipe, for CLYDE; decanter of wine, and glasses; memoranda book, for JAMES.

STAGE DIRECTIONS.

R. means Right of Stage, facing the Audience; L. Left; C. Centre; R. C. Right of Centre; L. C. Left of Centre. D. F. Door in the Flat, or Scene running across the back of the Stage; C. D. F. Centre Door in the Flat; R. D. F. Right Door in the Flat; L. D. F. Left Door in the Flat; R. D. Right Door; L. D. Left Door; 1 E First Entrance; 2 E. Second Entrance; U. E. Upper Entrance; 1, 2 or 3 G. First Second or Third Groove.

R. R. C. C. L. C. L.

☞ The reader is supposed to be upon the stage facing the audience.

TMP92-008859

A WIFE BY ADVERTISEMENT.

Scene.—Nicely furnished room in CLYDE CLYNTON'S *house, Rose Grove, Fordham.* CLYDE *and* MADGE *discovered at Breakfast.*

MADGE. Well, Clyde dear, you haven't to go to that odious Custom House to-day, have you? So we shall have *one more* day together. I don't know what I shall do when you go back. Only fancy, it will seem so dreadful your being away from ten till four every day!

CLYDE. Hardly so bad as that, ducky; you know I never go till nearly eleven o'clock, and nearly always return about half-past two or three.

MADGE. Yes; but consider how terribly hard you have to work during that time. Now, what *do* you really do in the office?

CLYDE. Well, dearest, I make it a rule to read whatever's interesting in the "Times" and the "Herald," first of all, then I go and get a glass of lager, and smoke a weed, and then——

MADGE. (*Anxiously*). What then?

CLYDE. Oh! then I go back and look through the other papers, do a little writing, and come home.

MADGE. And you are expected to do *all that* for $2000 a-year? It's preposterous. Really shameful.

CLYDE. Yes, my dear, it is; but do you know, I sometimes think that I might do worse, for I have my evenings free, and manage to make another thousand by writing critiques, musical and theatrical, for the papers, which same writing I manage to do, between times, in the office. Now there's my poor young brother, Jack, he's in the Patent Office, and has any amount of work to do, a great deal harder than mine, and he only gets $1000 a-year for it. Poor old Jack, I wonder what his next craze will be? You know, pet, that Jack is always going in for something fresh.

(*A knock at the door.* CLYDE *calls*) Come in. (*A pause, and then louder*) Come in. (*Another pause—he shouts*) COME IN! (*Enter* JAMES R. D.)

CLYDE. (*Angrily*). Why the Dickens didn't you come in when I told you?

JAMES. (*Rubbing his hands*). Well, sir—You see, sir—I've been in a goodish many situations, sir—and you see, sir, newly married couples, sir——

CLYDE. (*In a rage*). Newly married fools.

JAMES. Yes, sir; certainly, sir; newly married *fools*, sir, don't usually like servants to come in too quick, sir.

CLYDE. What the Dickens do you mean?—do you dare to insinuate that *I* am—am—am—am a FOOL?

JAMES. Oh, sir! no, sir! certainly not, sir; I hopes I knows—(*In trepidation*)—my place, sir; and if you please, sir, a boy brought this letter, sir, he says it's from the Patent Office, sir——

MADGE. The Patent Officer?—does he mean some new kind of an officer.

JAMES. Oh, no, miss.

CLYDE. Dash it all, sir, your mistress is *not* a miss.

JAMES. No, sir, I shouldn't think as how she was amiss, sir! I thinks that on the *contrairy* she's rather pretty, sir.

CLYDE. Confound your impudence; this is intolerable. Give me the letter, and go to the devil.

MADGE. This is going too far; I won't listen any longer. (*Exit* L. D.)

JAMES. (*Giving letter*). Yes, sir; certainly, sir. Will you pay my fare, sir?

CLYDE. You're very near to a fool.

JAMES. (*Edging close up to* CLYDE). Yes, sir, I think I am, sir.

CLYDE. Get out of this, will you?

JAMES. Yes, sir; the boy's waiting, sir.

CLYDE. Go to the devil.

JAMES. Yes, sir; I'll tell him you're coming, sir. (*Exit* R. D.)

CLYDE *tears open the letter, and reads aside:—*

"Dear Clyde,—I have been and gone and done it at last." I guess it ain't the first time. "I have gone in a buster." The Dickens he has. "I have advertised in "Matrimonial Times" as follows." Phew—w—w. "'A gentleman of good family, and most prepossessing appearance, 24 years of age, tall, fair, with blue eyes and auburn hair." Auburn hair! "and of most gentle and loving disposition, wishes to meet with a lady who has a moderate income of her own, with a view to matrimony." Oh, Law! "C. J., No. 1024, this office." Well, old man, I got no less than five hundred and eighty-six replies, half of which enclosed portraits—one of them was grand. It was from Mrs. Valerie De Vigne, a widow without encumbrances, and $3000 a-year, more or less." Yes, especially less, I'll bet. "She wants to marry just such a young fellow as I. Of course she asked for an appointment. What was I to do; a poor beggar living in furnished apartments, consisting of one small bed-room; I couldn't ask her there!" I suppose not. "So I told her I was living at Rose Grove, Fordham," Dash it! that's here. "and should be glad to see her on the 25th," Confound it, that's to-day. "at 12 o'clock." (*Looking at watch.*) And it's half-past eleven now. "I applied for leave, but have failed to get it; so you must see her for me, and explain and all that, and I will come round at two. Till then, your affectionate brother, Jack." Well, here's a pretty kettle of fish. What will Madge say' I can't tell her that Jack's made such a dunce of himself. (*Enter* MADGE L. D.) I must dissemble—Ah, Madge!—a lady is coming to see me on business at 12 o'clock; will you kindly see that——

MADGE. (*Angrily*). A lady! what do you mean, sir? Only just married to me, and receiving letters from ladies, making appointments under this very roof. It's shameful!—It's horrible!—I won't allow it, sir!

CLYDE. (*In mock tragic tones*). Now, Madge, just listen. It is not an affair of my own: it is about a "government contract" I have to see her. I would willingly tell you all about it, but my duty to my country seals my lips. *I* have to see her, and Jack has to see her—he is com-

ing for that purpose at two o'clock. The fate of this great country depends upon our secrecy.

MADGE. Oh, very well, I will retire when she arrives. (*Aside*). And if I don't listen through the keyhole to all you say, I'm not a woman.

CLYDE *walks across the room, takes a pipe from a rack, fills it, lights it and tries to smoke, finds it won't draw.*

CLYDE. Have you a hairpin, Madge?

MADGE. No! I don't hairpin to have one—

CLYDE. Oh! well then, I suppose it's "needles" to ask you.

MADGE. Oh! I wonder you don't keep one specially for your nasty old pipe.

CLYDE. It's not a nasty old pipe; it's my best friend.

MADGE. Then I count for nothing—Oh—oh—(*Takes out her handkerchief and commences to cry*).

CLYDE. (*Sympathetically*). Now, don't be foolish, Madge; of course you are very much more than a friend. You are my ownest own, my duckey, darling wifey, and no one can ever be preferred to you!

MADGE. Then if that is true, I won't cry any more. (*Loud knock at door* R.)

CLYDE (*shouts*) Come in

Enter JAMES. Please, sir, a lady to see you, sir; (*aside*) and aint she a flash 'un neither. Oh, no! not at all.

CLYDE. Show her up at once, James. Madge, my darling, will you kindly retire? (*Exit* JAMES R. D. MADGE L. D.)

CLYDE. By Jove! suppose she takes me for Jack. Happy thought: I'll pretend I am Jack, and find out all I can about her,—Ah, here she comes (*rushes to glass, arranges his hair and moustache.*

(*Enter* R. D. VALERIE, *followed closely by* JAMES; *she rushes to* CLYDE *and seizes his hand*).

VAL. Oh, Mr. Clynton, if you but knew how I have longed for this moment.

JAMES. (*Aside*). Well, if that aint warm. Strikes me, I've heard that voice before, and she's *just* about the height of that sister of mine that went to be housekeeper to old Fitznoodle.

CLYDE. (*Discovering* JAMES). James, how dare you enter without being called? Leave the room at once, or I'll——

JAMES. Oh, Law!—Oh, Law!—aint his temper up neither. (*Exit* JAMES R. D.)

VAL. Now, Mr. Clynton, now we have met, I think you are even better and nicer than I had imagined, and I feel sure that we shall be very happy together.

CLYDE. Do you, though?

VAL. Yes, I do. Don't you?

CLYDE. Well, you see, I can't see what you are like.

VAL. (*Raising her veil*). Now, sir, will I do?

CLYDE. (*Aside*). She's devilish pretty, but rather too much paint. (*To* VAL). Yes, you may; but of course you know we've got a lot to talk about, and to see more of each other before we settle matters.

VAL. Oh, yes, of course we have. In the first place I must tell you that when I married my poor dear Mr—ah—Jones.

CLYDE. *Jones?* I thought his name was De Vigne?

VAL. Of course. You see, Jack, the excitement of this meeting is too much for me, driving my head all topsy-turvy; fancy my forgetting the name of my husband. It's quite too awfully absurd, now, isn't it?

CLYDE. Yes; yes. Quite too — too — utterly, intensely ah — consummately absurd—(*aside*)—and very suspicious, too.

VAL. Oh, Jack! do you go in for æsthetics then? I do so love æsthetics.

CLYDE. Oh, you do—do you? (*Aside*). She's an impostor; I must manage to dismiss her and save my brother. (*Knock at the door*, R.)

CLYDE. Dash it! it's—Oh, I am sure—I beg your pardon——Come in. (*Enter* JAMES R. D.)

JAMES. Please, sir, missus sent me to say—(VAL *starts*)—would you like some wine sent in.

CLYDE. Wine, not—Ah, yes, of course by all means; yes, send it—that is, *bring* it in. (*Aside*). Just the thing: I'll give her an over-dose and find out all. (*Exit* JAMES R. D.)

VAL. What did I hear?—his mistress sent him! Who is that, Jack? Are you—ma—ma—ma—married already?

CLYDE. My wife—no—my sister keeps house for me. You see, the excitement of this meeting is driving things topsy-turvey in MY mind now. (*Another knock*). Come in. (*Enter* JAMES *with refreshments* R. D.)

VAL. You will introduce me to your sister, I hope?

CLYDE. Not I—that is—oh yes, of course.

JAMES. (*Aside*). His sister—whatever is the game? And her voice, too. I am almost certain it is *my* sister. I'll get round to the front and look at her. (*Creeps round;* VAL. *looks at him, then drops her veil*).

JAMES. (*Aside*). I could almost swear to it! I'll watch—I'll go in the next room and look through the keyhole. No, I can't though, 'cause missus is a-doin that.—Oh, I know! I'll pop in suddenly, without knockin', and I'll catch her then, I'll warrant.

CLYDE. Now, James, what are *you* waiting for? You can go.

JAMES. Yes, sir. Certainly, sir. (*Aside.*) I'll catch you yet, Miss Jemima, see if I don't. (*Exit* R. D.)

VAL. *helps herself to a glass of wine; drinks it off.* CLYDE *starts.*

CLYDE. (*Aside*). Well, she's a bold one.

VAL. Well, Jack, as I was saying, when I married poor Jo——De Vigne, I was only a girl. We lived most happily together, and when he died he left me all his fortune, which brings me in about $2000.

CLYDE. Ah, yes! just the same as my salary at the Custom House.

VAL. But I thought you said you were in the Patent Office, and only got $1000 a-year.

CLYDE. Yes, of course, I meant the same as my younger—that is, *elder* brother gets at the Custom House—so that it, it's necessary for my brother—I mean for ME, to get married to someone with a little money of her own.

MADGE. (*From other room*). Oh! *you brute,* YOU.

CLYDE *and* VAL. *both jump from their seats.*

VAL. What was that?

CLYDE. Oh, ah! my sister talking to the dog in the next room, I expect, that's all

MADGE *from the next room screams.*

CLYDE. *Oh!* the brute must have bitten her. I must go and see. (*Exit in haste* L. D.)

VAL. 'Tis all very strange. I almost believe he is as big a swindler

as myself; but what am I to do? I *must* get married, and that quickly; for, with a husband, nobody would suspect me of being Jemima Jones, Fitznoodle's housekeeper, who ran off with all his portable property during his absence at Newport. And those horrible detectives too, they are following me, I know, but I will throw them off the track yet.

MADGE. (*Screaming in next room*). Go away, you brute, leave me at once; go back to that woman.

VAL. What's that I hear? I must listen.—(*Goes to keyhole: suddenly starts away again*). What's that? Oh, the wretch, he calls her his darling wife; he's married already. (*Faints. Enter* JAMES, R. D.

JAMES. Now madam, or miss, we'll see who you are. (*Goes up to* VAL. *and raises her veil*). Yes! it is as I thought, my long lost sister.

Enter R. D. CLYDE *and* MADGE, *arm-in-arm*.

CLYDE. What are you doing there, James?

JAMES. A-looking at my sister, sir.

CLYDE *and* MADGE *together*. Your sister?

JAMES. Yes, my sister.

CLYDE. Then it's clear she's an impostor.

JAMES. Did she say as how she warn't my sister then?

CLYDE. No, but she said she was somebody else, which is much the same thing.

JAMES. Oh, Law! Oh, Law? Sharper than a serpent's sister it are to have an ungrateful tooth. No, that aint it, I'm wrong somewhere. (*Knock at door*, R.)

CLYDE *calls* Come in. (*Enter* DETECTIVE R. D.)

CLYDE. Well, sir, what's your business?

DETECTIVE. I am a detective from the Central Office, and from information received——

JAMES. Oh, Law! that's a fine saying, and quite new too; I'll put it down. (*Takes out pocket-book*).

CLYDE. Shut up.

JAMES. (*Writing*). Yes, sir. Certainly, sir. From i-n in f-o-r for m-a-y may s-h-u-n tion information r-e re s-e-e see e-v-e-d ived, from information received I shuts up

DETECTIVE. Well, sir, we have been informed that a lady that we want, has been seen to enter this house, and—Oh, there she is—(*Crosses to* VAL., *who has just recovered*). Miss Jemima Jones, you are my prisoner on a charge of robbery.

JAMES. Oh, Law! from information received, I casts her off. She aint no longer my sister. (*Enter* JACK *in a hurry*, R. D.

JACK. Clyde, old man, congratulate me, my salary is raised to $2000 at last, and I shan't have to marry a "Matrimonial Times" wife after all, but go in the country, and espouse my dear little cousin Lillie, whom I have loved all my life.

CLYDE. We congratulate you, old boy, most heartily, though you have put us in a pretty kettle of fish here. Here's this Mrs. Valerie De Vigne, *alias* James's sister——

JAMES. No she aint; from inflammation—no, *information* received I casts her off.

CLYDE. Well, then, this *person* comes here, mistakes me for you, puts Madge in no end of a way, and finishes up by getting arrested for robbery. Let this be a warning, and if you happen to want a wife again, don't try to get one by advertisement.

CURTAIN.

DE WITT'S MUSICAL ALBUM SERIES.

The Cheapest Collection of Music ever Published.

Price, 25 Cents Each.

AT REGULAR MUSIC PUBLISHERS' PRICES THIS NUMBER OF PIECES WOULD COST OVER FIVE DOLLARS.

*** *Printed on heavy music paper, with an elegant Lithographic Cover, printed in colors.*

No. 1. CAPTAIN JINKS MUSICAL ALBUM. Containing fifteen pieces of the most popular Music. Arranged for the Voice and Piano by Henry Tucker. Contains many of the finest pieces of music that have been published for years. They are all by composers eminent for their genius.

No. 2. PAREPA ROSA'S OWN ENGLISH BALLADS. Containing fifteen pieces of the most popular Music. Arranged for Voice and Piano by Henry Tucker. A collection that may safely be pronounced as the best collection ever issued.

No. 3. SPARKLING GEMS OF SONG AND MUSIC. As sung by the Chapman sisters, Ella and Blanche. This collection is arranged for the Voice and Piano by Henry Tucker. The same number of matchless pieces were never before collected in one publication at any price.

No. 4. PEARLS FROM ENGLISH OPERA. Containing fourteen beautiful compositions, as sung by the Parepa Rosa Troupe. Arranged for the Voice and Piano by Henry Tucker. A professor of "the divine art" has only to glance at the music pages to see how admirably the accompaniments are arranged.

No. 5. BRYANT'S CASKET OF MUSICAL GEMS. Containing fifteen pieces of the very finest Songs and Ballads, as sung by the BRYANT OPERA TROUPE. Arranged for Voice and Piano by Henry Tucker. No finer collection of choice music has ever appeared than this. The whole combined makes a parterre of the flowers of song.

No. 6. THE "HEATHEN CHINEE" MUSICAL ALBUM. Containing fifteen pieces of choice Songs and Ballads—mostly comic. The music arranged for Voice and Piano, expressly for this work, by Henry Tucker. The laughable piece that gives title to the above is bound to be the most popular of recent times. It is so thoroughly "Chinee" in all its characteristics that one would think its admirable composer had fed on birds' nests—and nightingales' at that—all his life.

No. 7. THE NILSSON VOCAL REPERTOIRE. Containing fourteen of the best Songs of the best singer of the age, as sung by Christine Nilsson. Arranged for the Voice and Piano by Henry Tucker. Containing many of the choice Ballads and Operatic Songs so exquisitely warbled by the Swedish Nightingale. Printed on elegant, heavy music paper. Cover very beautifully executed in litho-cromo, with an expressive likeness of Miss NILSSON.

No. 8. LYRIC GEMS FROM OPERA BOUFFE. Containing the very best songs in Offenbach's Opera Bouffe, "La Princesse de Trebizonde." Arranged for the Voice and Piano by Henry Tucker. Every one of the above Songs was composed by that great *maestro* of serio-comic melody, Offenbach. Music light, sparkling and bubbling with mirthfulness.

No. 9. SOL SMITH RUSSELL'S MUSICAL ALBUM. Containing fourteen pieces of choice Songs and Ballads—mostly comic. The Music arranged for Voice and Piano, expressly for this work, by Henry Tucker. All the above pieces have been carefully selected from many hundred of the most popular songs now in vogue.

No. 10. FREDERIC MACCABE'S MUSICAL ALBUM. Containing twelve pieces of the very finest Songs, Ballads, Waltzes and Polkas, written and composed by Frederic Maccabe.

DE WITT'S ACTING PLAYS.

☞ Please notice that nearly all the Comedies, Farces and Comediettas in the following List of "De Witt's Acting Plays" are very suitable for representation in small Amateur Theatres and on Parlor Stages, as they need but little extrinsic aid from complex scenery or expensive costumes. They have attained their deserved popularity by their droll situations, excellent plots, great humor and brilliant dialogues, no less than by the fact that they are the most perfect in every respect of any edition of plays ever published either in the United States or Europe, whether as regards purity of text, accuracy and fullness of stage directions and scenery, or elegance of typography and clearness of printing.

*** In ordering please copy the figures at the commencement of each piece, which indicate the number of the piece in "De Witt's List of Acting Plays."

☞ Any of the following Plays sent, postage free, on receipt of price—*Fifteen Cents* each.

☞ The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

	M.	F.
75. Adrienne, drama, 3 acts	7	3
231. All that Glitters is not Gold, comic drama, 2 acts	6	3
308. All on Account of a Bracelet, comedietta, 1 act	2	2
114. Anything for a Change, comedy, 1 act	3	3
167. Apple Blossoms, comedy, 3 acts	7	3
93. Area Belle, farce, 1 act	3	2
40. Atchi, comedietta, 1 act	3	2
89. Aunt Charlotte's Maid, farce, 1 act	3	3
258. Aunt Dinah's Pledge, temperance drama, 2 acts	6	3
287. Bachelor's Box (La Petite Hotel), comedietta, 1 act	4	1
166. Bardell vs. Pickwick, sketch, 1 act	6	2
310. Barrack Room (The), comedietta, 2a.	6	2
41. Beautiful Forever, farce, 1 act	2	2
141. Bells (The), drama, 3 acts	9	3
223. Betsey Baker, farce, 1 act	2	2
67. Birthplace of Podgers, farce, 1 act	7	3
36. Black Sheep, drama, 3 acts	7	5
279. Black-Eyed Susan, drama, 2 acts	14	2
296. Black and White, drama, 3 acts	6	3
160. Blow for Blow, drama, 4 acts	11	6
179. Breach of Promise, drama, 2 acts	5	2
25. Broken-Hearted Club, comedietta	4	8
70. Bonnie Fish Wife, farce, 1 act	3	1
261. Bottle (The), drama, 2 acts	11	6
226. Box and Cox, Romance, 1 act	2	1
24. Cabman No. 93, farce, 1 act	2	2
199. Captain of the Watch, comedietta, 1 act	6	2
1. Caste, comedy, 3 acts	5	3
175. Cast upon the World, drama, 5 acts	11	5
55. Catharine Howard, historical play, 3 acts	12	5
69. Caught by the Cuff, farce, 1 act	4	1
80. Charming Pair, farce, 1 act	4	3
65. Checkmate, comedy, 2 acts	6	5
68. Chevalier de St. George, drama, 3a.	9	3
219. Chimney Corner (The), domestic drama, 3 acts	5	2
76. Chops of the Channel, farce, 1 act	3	2
205. Circumstances alter Cases, comic operetta, 1 act	1	1
149. Clouds, comedy, 4 acts	8	7
121. Comical Countess, farce, 1 act	3	1
222. Cool as a Cucumber, farce, 1 act	3	2
248. Cricket on the Hearth, drama, 3 acts	8	6
107. Cupboard Love, farce, 1 act	2	1
152. Cupid's Eye-Glass, comedy, 1 act	1	1
52. Cup of Tea, comedietta, 1 act	3	1
143. Cut Off with a Shilling, comedietta, 1 act	2	1
113. Cyril's Success, comedy, 5 acts	10	4
20. Daddy Gray, drama, 3 acts	8	4
286. Daisy Farm, drama, 4 acts	10	4
4. Dandelion's Dodges, farce, 1 act	4	2
22. David Garrick, comedy, 3 acts	8	3
275. Day After the Wedding, farce, 1 act	4	2
96. Dearest Mamma, comedietta, 1 act	4	3
16. Dearer than Life, drama, 3 acts	6	5
58. Deborah (Leah), drama, 3 acts	7	6
125. Deerfoot, farce, 1 act	5	1
71. Doing for the Best, drama, 2 acts	5	3
142. Dollars and Cents, comedy, 3 acts	9	4
204. Drawing Room Car (A), comedy, 1 act	2	1
21. Dreams, drama, 5 acts	6	3
260. Drunkard's Warning, drama, 3 acts	6	3
240. Drunkard's Doom (The), drama, 2a.	15	5
263. Drunkard (The), drama, 5 acts	13	5
186. Duchess de la Valliere, play, 5 acts	6	4
242. Dumb Belle (The), farce, 1 act	4	2
47. Easy Shaving, farce, 1 act	5	2
283. E. C. B. Susan Jane, musical burlesque, 1 act	8	1
202. Eileen Oge, Irish drama, 4 acts	11	3
315. Electric Love, farce, 1 act	1	1
297. English Gentleman (An), comedy-drama, 4 acts	7	4
200. Estranged, operetta, 1 act	2	1
135. Everybody's Friend, comedy, 3 acts	6	5
230. Family Jars, musical farce, 2 acts	5	2
103. Faust and Marguerite, drama, 3 acts	9	7
9. Fearful Tragedy in the Seven Dials, interlude, 1 act	4	1
128. Female Detective, drama, 3 acts	11	4
101. Fernande, drama, 3 acts	11	10
99. Fifth Wheel, comedy, 3 acts	10	2
262. Fifteen Years of a Drunkard's Life, melodrama, 3 acts	13	4
145. First Love, comedy, 1 act	4	1
102. Foiled, drama, 4 acts	9	3
88. Founded on Facts, farce, 1 act	4	2

DE WITT'S ACTING PLAYS.—Continued.

	M.	F.
159. Fruits of the Wine Cup, drama, 3 cts	6	3
192. Game of Cards (A), comedietta, 1a..	3	1
74. Garrick Fever, farce, 1 act.....	7	4
53. Gertrude's Money Box, farce, 1 act.	4	2
73. Golden Fetters (Fettered), drama, 3.11		4
30. Goose with the Golden Eggs, farce, 1 act.....	5	3
131. Go to Putney, farce, 1 act	4	3
276. Good for Nothing, comic drama, 1a.	5	1
306. Great Success (A), comedy, 3 acts..	8	5
277. Grimshaw, Bagshaw and Bradshaw, farce, 1 act.....	4	2
206. Heir Apparent (The), farce, 1 act...	5	1
241. Handy Andy, drama, 2 acts.....	10	3
28. Happy Pair, comedietta, 1 act.....	1	1
151. Hard Case (A), farce, 1 act.....	2	
8. Henry Dunbar, drama, 4 acts.....	10	3
180. Henry the Fifth, hist. play, 5 acts.	38	5
303. Her Only Fault, comedietta, 1 act..	2	2
19. He's a Lunatic, farce, 1 act.....	3	2
60. Hidden Hand, drama, 4 acts.....	5	5
191. High C, comedietta, 1 act	3	3
246. High Life Below Stairs, farce, 2 acts.	9	5
301. Hinko, romantic drama, 6 acts.....	12	7
224. His Last Legs, farce, 2 acts.....	5	3
187. His Own Enemy, farce, 1 act.....	5	1
174. Home, comedy, 3 acts..	4	3
211. Honesty is the Best Policy, play, 1.	2	
64. Household Fairy, sketch, 1 act....	1	1
190. Hunting the Slippers, farce, 1 act..	4	1
197. Hunchback (The), play, 5 acts.....	13	2
225. Ici on Parle Francais, farce, 1 act...	3	4
252. Idiot Witness, melodrama, 3 acts...	6	1
18. If I had a Thousand a Year, farce. 1	4	3
116. I'm not Mesilf at all, Irish stew, 1a.	3	2
129. In for a Holiday, farce, 1 act.....	2	3
159. In the Wrong House, farce, 1 act...	4	2
278. Irish Attorney (The), farce, 2 acts..	8	2
282. Irish Broom Maker, farce, 1 act....	9	3
273. Irishman in London, farce, 1 acts..	6	3
243. Irish Lion (The), farce, 1 act.....	8	3
271. Irish Post (The), drama, 1 act.....	9	3
244. Irish Tutor (The), farce, 1 act	5	2
270. Irish Tiger (The), farce, 1 act.....	5	1
274. Irish Widow (The), farce, 2 acts....	7	1
122. Isabella Orsini, drama, 4 acts.....	11	4
177. I Shall Invite the Major, comedy, 1	4	1
100. Jack Long, drama, 2 acts	9	2
299. Joan of Arc, hist. play, 5 acts.....	26	6
139. Joy is Dangerous. comedy, 2 acts..	3	3
17. Kind to a Fault, comedy, 2 acts....	6	4
233. Kiss in the Dark (A), farce, 1 act....	2	3
309. Ladies' Battle (The), comedy, 3 acts	7	2
86. Lady of Lyons, play, 5 acts.....	12	5
137. L'Article 47, drama, 3 acts..	11	5
72. Lame Excuse, farce, 1 act.....	4	2
144. Lancashire Lass, melodrama, 4 acts.	12	3
34. Larkins' Love Letters, farce, 1 act..	3	2
189. Leap Year, musical duality, 1 act....	1	1
253. Lend Me Five Shillings, farce, 1 act	5	3
111. Liar (The), comedy, 2 acts.....	7	2
119. Life Chase, drama, 5 acts.....	14	5
239. Limerick Boy (The), farce, 1 act....	5	2
48. Little Annie's Birthday, farce, 1 act..	2	4
32. Little Rebel, farce, 1 act	4	3
164. Little Ruby, drama, 3 acts.....	6	6
295. Little Em'ly, drama, 4 acts	8	8
165. Living Statue (The), farce, 1 act....	3	2
228. Loan of a Lover (The), vaudeville, 1.	4	1

	M.	F.
109. Locked in, comedietta, 1 act.....	1	2
85. Locked in with a Lady, sketch.....	1	1
87. Locked Out, comic scene.....	1	1
143. Lodgers and Dodgers, farce, 1 act..	4	2
212. London Assurance, comedy, 5 acts.	10	3
291. M. P., comedy, 4 acts.....	7	2
210. Mabel's Manœuvre, interlude, 1 act	1	3
163. Marcoretti, drama, 3 acts.. 10		3
154. Maria and Magdalena, play, 4 acts..	8	6
63. Marriage at any Price, farce, 1 act..	5	3
249. Marriage a Lottery, comedy, 2 acts.	3	4
208. Married Bachelors, comedietta, 1a..	3	2
39. Master Jones' Birthday, farce, 1 act	4	2
7. Maud's Peril, drama, 4 acts.....	5	3
49. Midnight Watch, drama, 1 act.....	8	2
15. Milky White, drama, 2 acts.....	4	2
46. Miriam's Crime, drama, 3 acts.....	5	2
51. Model of a Wife, farce, 1 act.....	3	2
302. Model Pair (A), comedy, 1 act.....	2	2
184. Money, comedy, 5 acts	17	3
250. More Blunders than One, farce, 1a.	4	3
312. More Sinned against than Sinning, original Irish drama, 4 acts.....11		
234. Morning Call (A), comedietta, 1 act.	1	1
108. Mr. Scroggins, farce, 1 act.....	3	3
188. Mr. X., farce, 1 act.....	3	3
169. My Uncle's Suit, farce, 1 act.....4		1
216. My Neighbor's Wife, farce, 1 act....3		3
236. My Turn Next, farce, 1 act.....	4	3
193. My Walking Photograph, musical duality, 1 act.....	1	1
267. My Wife's Bonnet, farce, 1 act.....	3	4
130. My Wife's Diary, farce, 1 act.....	3	1
92. My Wife's Out, farce, 1 act.....	2	2
218. Naval Engagements, farce, 2 acts...	4	2
140. Never Reckon your Chickens, etc., farce, 1 act..	3	4
115. New Men and Old Acres, comedy, 3	8	5
2. Nobody's Child. drama, 3 acts.....18		3
57. Noemie, drama, 2 acts..	4	4
104. No Name, drama, 5 acts.....	7	5
112. Not a bit Jealous, farce, 1 act	3	3
298. Not if I Know it, farce, 1 act.....	4	4
185. Not so bad as we Seem, play, 5 acts.	13	3
84. Not Guilty, drama, 4 acts.. 10		6
117. Not such a Fool as he Looks, drama, 3 acts.....	5	4
171. Nothing like Paste, farce, 1 act....	3	1
14. No Thoroughfare, drama, 5 acts....	13	6
300. Notre Dame, drama, 3 acts.....	11	8
269. Object of Interest (An), farce, 1 act.	4	3
268. Obstinate Family (The), farce, 1 act.	3	3
173. Off the Stage, comedietta, 1 act....	3	3
227. Omnibus (The), farce, 1 act..... ..	5	4
176. On Bread and Water, farce, 1 act...	1	2
254. One Too Many, farce, 1 act.....	4	2
33. One Too Many for Him, farce, 1 act	2	3
3. £100,000, comedy, 3 acts.....	8	4
90. Only a Halfpenny, farce, 1 act.....	2	2
170. Only Somebody, farce, 1 act.....	4	2
289. On the Jury, drama, 4 acts.....	5	5
97. Orange Blossoms, comedietta, 1 act	3	3
66. Orange Girl, drama, 4 acts.....18		4
209. Othello, tragedy, 5 acts.....16		2
172. Ours, comedy, 3 acts.....	6	3
94. Our Clerks, farce, 1 act	7	5
45. Our Domestics, comedy-farce, 2 acts	6	6
155. Our Heroes, military play, 5 acts...24		5
178. Out at Sea, drama, 5 acts.....17		5

DE WITT'S ACTING PLAYS.—Continued.

		M.	F.
147.	Overland Route, comedy, 3 acts	11	5
305.	Pair of Shoes (A), farce, 1 act	4	3
285.	Partners for Life, comedy, 3 acts	7	4
156.	Peace at any Price, farce, 1 act	1	1
82.	Peep o' Day, drama, 4 acts	12	4
127.	Peggy Green, farce, 1 act	3	10
23.	Petticoat Parliament, extravaganza, 1 act.	15	24
293.	Philomel, romantic drama, 3 acts	6	4
62.	Photographic Fix, farce, 1 act	3	2
61.	Plot and Passion, drama, 3 acts.	7	2
138.	Poll and Partner Joe, burlesqe, 1a.	10	3
217.	Poor Pillicoddy, farce, 1 act	2	3
110.	Poppleton's Predicaments, farce, 1a.	3	6
50.	Porter's Knot, drama, 2 acts	8	2
59.	Post Boy, drama. 2 acts	5	3
95.	Pretty Horse-Breaker, farce	3	10
280.	Pretty Piece of Business (A), comedy, 1 act	2	3
181.	182. Queen Mary, drama, 4 acts	37	9
196.	Queerest Courtship (The), comic operetta, 1 act	1	1
255.	Quiet Family, farce, 1 act	4	4
157.	Quite at Home, comedietta, 1 act	5	2
132.	Race for a Dinner, farce, 1 act	10	
237.	Regular Fix (A), farce, 1 act	6	4
183.	Richelieu, play, 5 acts	12	2
38.	Rightful Heir, drama, 5 acts	10	2
77.	Roll of the Drum, drama, 3 acts	8	4
316.	Romeo on the Gridiron (A), monologue, for a lady	1	
195.	Rosemi Shell, burlesque, 4 scenes.	6	3
247.	Rough Diamond (The), farce, 1 act.	6	3
194.	Rum, drama, 3 acts	7	4
13.	Ruy Blas, drama, 4 acts	12	4
229.	Sarah's Young Man, farce, 1 act	3	3
158.	School, comedy, 4 acts	6	6
201.	School for Scandal, comedy, 5 acts.	13	4
264.	Scrap of Paper (A), comic drama, 3a.	6	6
79.	Sheep in Wolf's Clothing, drama, 1a	7	5
203.	She Stoops to Conquer, comedy, 5a.	15	4
37.	Silent Protector, farce. 1 act	3	2
35.	Silent Woman, farce, 1 act	2	1
313.	Single Married Man (A), comic operetta, 1 act	6	2
43.	Sisterly Service, comedietta, 1 act.	7	2
6.	Six Months Ago, comedietta, 1 act.	2	1
221.	Slasher and Crasher, farce. 1 act	5	2
10.	Snapping Turtles, duologue, 1 act.	1	1
26.	Society, comedy, 3 acts	16	5
207.	Sold Again, comic operetta, 1 act	3	1
304.	Sparking, comedietta, 1 act	1	2
78.	Special Performances, farce, 1 act.	7	3
215.	Still Waters Run Deep, comedy. 3a.	9	2
256.	Sweethearts, dramatic contrast, 2a.	2	2
232.	Tail (Tale) of a Shark, musical monologue, 1 scene	1	
31.	Taming a Tiger, farce, 1 act	3	
150.	Tell-Tale Heart, comedietta. 1 act.	1	2
120.	Tempest in a Teapot, comedy, 1 act	2	1
257.	Ten Nights in a Bar Room, drama, 5 acts	8	
146.	There's no Smoke without Fire, comedietta, 1 act	1	2
83.	Thrice Married, personation piece, 1 act.	6	1
245.	Thumping Legacy (A), 1 act	7	1
251.	Ticket of Leave Man, drama, 4 acts.	9	3
42.	Time and the Hour, drama, 3 acts.	7	3
27.	Time and Tide, drama, 4 acts	7	5
133.	Timothy to the Rescue, farce, 1 act	4	2
153.	'Tis Better to Live than to Die, farce, 1 act	2	1
134.	Tompkins the Troubadour, farce. 1.	3	2
272.	Toodles (The), drama, 2 acts	10	2
235.	To Oblige Benson, comedietta, 1 act	3	2
238	Trying It On, farce, 1 act	3	3
29	Turning the Tables, farce, 1 act	5	3
214.	Turn Him Out, farce, 1 act	3	2
168.	Tweedie's Rights, comedy, 2 acts.	4	2
126.	Twice Killed, farce, 1 act	6	3
234.	'Twixt Axe and Crown, play, 5 acts.	24	13
198.	Twin Sisters, comic operetta. 1 act.	2	2
265.	Two Bonnycastles, farce, 1 act	3	3
220.	Two Buzzards (The), farce, 1 act	3	2
56.	Two Gay Deceivers, face, 1 act	3	
123.	Two Polts, farce, 1 act	4	4
288.	Two Roses (The), comedy. 3 acts	7	4
292.	Two Thorns (The), comedy, 4 acts.	9	4
294.	Uncle Dick's Darling, drama, 3 acts	6	5
162.	Uncle's Will, comedietta, 1 act	2	1
106.	Up for the Cattle Show, farce, 1 act	6	2
81.	Vandyke Brown, farce, 1 act	3	3
317.	Veteran of 1812 (The), romantic military drama, 5 acts	12	2
124.	Volunteer Review, farce, 1 act	6	6
91.	Walpole, comedy in rhyme	7	2
118.	Wanted, a Young Lady, farce, 1 act.	2	1
281.	Wanted, One Thousand Spirited Young Milliners for the Gold Regions, farce, 1 act	3	7
44.	War to to the Knife, comedy, 3 acts	5	4
311.	What Tears can do, comedietta, 1a.	3	2
105.	Which of the Two? comedietta, 1a.	2	10
266.	Who Killed Cock Robin? farce, 2a.	2	2
98.	Who is Who? farce.	3	2
12.	Widow Hunt, comedy, 3 acts	4	4
213.	Widow (The), comedy, 3 acts.	7	6
5.	William Tell with a Vengeance, burlesque	8	2
314.	{Window Curtain, monologue. {Circumstantial Evidence "	1	1
136.	Woman in Red, drama, 4 acts	6	8
161.	Woman's Vows and Masons' Oaths, drama, 4 acts	10	4
11.	Woodcock's Little Game, farce. 2a.	4	4
290.	Wrong Man in the Right Place (A), farce, 1 act	2	3
54.	Young Collegian, farce, 1 act	3	2

A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACTING PLAYS AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing Plot, Costume, Scenery, Time of Representation, and all other information, mailed free and post paid on application. Address

DE WITT, 33 Rose Street, New York.

DE WITT'S DRAWING-ROOM OPERETTAS.

TO MUSICAL AMATEURS.

The number of *Musical Amateurs*, both ladies and gentlemen, is not only *very large*, but is *constantly increasing*, and very naturally, for there is no more *refined* and *pleasant* mode of spending *leisure hours* than in *singing* and *playing* the choice productions of the best Composers. Hitherto there has been an *almost total lack of suitable pieces* adapted to *an evening's entertainment* in Parlors by Amateurs. Of course whole Operas, or even parts of Operas, require orchestral accompaniments and full choruses to give them effect, and are therefore clearly unfit for Amateur performance, while a succession of songs lacks the interest given by a plot and a contrast of characters. In this series (*a list of which is given below*) we have *endeavored to supply this want*. *The best Music of popular Composers* is wedded to appropriate words, and the whole dovetailed into plots that are effective as mere *petite* plays, but are rendered doubly interesting by the *appropriate and beautiful Music, specially arranged for them.*

LIST OF DE WITT'S MUSICAL PLAYS.

PRICE 15 CENTS EACH.

LEAP YEAR.—A Musical Duality. By ALFRED B. SEDGWICK. Music selected and adapted from OFFENBACH'S celebrated Opera, "*Geneviève de Brabant.*" One Male, one Female Character.

THE TWIN SISTERS.—Comic Operetta, in One Act. The Music selected from the most popular numbers in LE COCQ'S celebrated Opera Bouffe, "*Giroflé Girofla*," and the Libretto written by ALFRED B. SEDGWICK. Two Male, Two Female Characters.

SOLD AGAIN AND GOT THE MONEY.—Comic Operetta, in One Act. The Music composed and the Libretto written by ALFRED B. SEDGWICK. Three Male, One Female Character.

THE QUEEREST COURTSHIP.—Comic Operetta, in One Act. The Music arranged from OFFENBACH'S celebrated Opera, "*La Princesse de Trébizonde*," and the Libretto written by ALFRED B. SEDGWICK. One Male, One Female Character.

ESTRANGED.—An Operetta, in One Act, The Music arranged from VERDI'S celebrated Opera, "*Il Trovatore*," and the Libretto adapted by ALFRED B. SEDGWICK. Two Male, One Female Character.

CIRCUMSTANCES ALTER CASES.—Comic Operetta, in One Act. The music composed and the Libretto written by ALFRED B. SEDGWICK. One Male, One Female Character.

MY WALKING PHOTOGRAPH.—Musical Duality, in One Act. The Music arranged from LE COCQ'S Opera, "*La Fille de Madame Angot*," and the Libretto written by ALFRED B. SEDGWICK. One Male, One Female Character.

A SINGLE MARRIED MAN.—Comic Operetta, in One Act. The Music arranged from OFFENBACH'S celebrated Opera Bouffe, "*Madame l'Archiduc*," and the Libretto written by ALFRED B. SEDGWICK. Six Male, Two Female Characters.

MOLLY MORIARTY.—An Irish Musical Sketch, in One Act. The Music composed and the Dialogue written by ALFRED B. SEDGWICK. One Male, one Female Character. Suitable for the *Variety* Stage.

THE CHARGE OF THE HASH BRIGADE.—A Comic Irish Musical Sketch. The Music composed and the Libretto written by JOSEPH P. SKELLY. Two Male, two Female Characters. Suitable for the *Variety* Stage.

GAMBRINUS, KING OF LAGER BEER.—A Musical Ethiopian Burlesque, in One Act. Music and Dialogue by FRANK DUMONT. Eight Male, one Female Character. Suitable for the *Ethiopian* Stage.

AFRICANUS BLUEBEARD.—A Musical Ethiopian Burlesque, in One Act. Music and Dialogue by FRANK DUMONT. Four Male, four Female Characters. Suitable for the *Ethiopian* Stage.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.—Continued.

	M.	F.
33. Jealous Husband, sketch	2	1
94. Julius the Snoozer, burlesque, 3 sc.	6	1
103. Katrina's Little Game, Dutch act, 1 scene	1	1
1. Last of the Mohicans, sketch	3	1
36. Laughing Gas, sketch, 1 scene	6	1
18. Live Injun, sketch, 4 scenes	4	1
60. Lost Will, sketch	4	
37. Lucky Job, farce, 2 scenes	3	2
90. Lunatic (The), farce, 1 scene	3	
109. Making a Hit, farce, 2 scenes	4	
19. Malicious Trespass, sketch, 1 scene.	3	
149. 'Meriky, Ethiopian farce, 1 scene	3	1
151. Micky Free, Irish sketch, 1 scene	5	
96. Midnight Intruder, farce, 1 scene	6	1
147. Milliner's Shop (The), Ethiopian sketch, 1 scene	2	2
129. Moko Marionettes, Ethiopian eccentricity, 2 scenes	4	5
101. Molly Moriarty, Irish musical sketch, 1 scene	1	1
117. Motor Bellows, comedy, 1 act	4	
44. Musical Servant, sketch, 1 scene	3	
8. Mutton Trial, sketch, 2 scenes	4	
119. My Wife's Visitors, comic drama, 1sc.	6	1
49. Night in a Strange Hotel, sketch, 1sc.	2	
132. Noble Savage, Ethi'n sketch, 1 sc.	4	
145. No Pay No Cure, Ethi'n sketch, 1 sc.	5	
22. Obeying Orders, sketch, 1 scene	2	1
27. 100th Night of Hamlet, sketch	7	1
125. Oh, Hush! operatic olio	4	1
30. One Night in a Bar Room, sketch	7	
114. One Night in a Medical College, Ethiopian sketch, 1 scene	7	1
76. One, Two, Three, sketch, 1 scene	7	
91. Painter's Apprentice, farce, 1 scene.	5	
87. Pete and the Peddler, Negro and Irish sketch, 1 scene	2	1
135. Pleasant Companions, Ethiopian sketch, 1 scene	5	1
92. Polar Bear (The), farce, 1 scene	4	1
9. Policy Players, sketch, 1 scene	7	
57. Pompey's Patients, interlude, 2 sc.	6	
65. Porter's Troubles, sketch, 1 scene	6	1
66. Port Wine vs. Jealousy, sketch	2	1
115. Private Boarding, comedy, 1 scene.	2	3
14. Recruiting Office, sketch, 1 act	5	
105. Rehearsal (The), Irish farce, 2 sc.	3	1
45. Remittance from Home, sketch, 1 sc.	6	
55. Rigging a Purchase, sketch, 1 sc.	3	
81. Rival Artists, sketch, 1 scene	4	
26. Rival Tenants, sketch	4	
138. Rival Barbers' Snops (The), Ethiopian farce, 1 scene	6	1
15. Sam's Courtship, farce, 1 act	2	1
59. Sausage Makers, sketch, 2 scenes	5	1
21. Scampini, pantomime, 2 scenes	3	3
80. Scenes on the Mississippi, sketch, 2 scenes	6	
84. Serenade (The), sketch, 2 scenes	7	
38. Siamese Twins, sketch, 2 scenes	5	
74. Sleep Walker, sketch, 2 scenes	3	
46. Slippery Day, sketch, 1 scene	6	1
69. Squire for a Day, sketch	5	1
56. Stage-struck Couple, interlude, 1 sc.	2	1
72. Stranger, burlesque, 1 scene	1	2
13. Streets of New York, sketch, 1 sc.	6	
16. Storming the Fort, sketch, 1 scene.	5	
7. Stupid Servant, sketch, 1 scene	2	
121. Stocks Up! Stocks Down! Negro duologue, 1 scene	2	
47. Take It, Don't Take It, sketch, 1 sc.	2	
54. Them Papers, sketch, 1 scene	3	
100. Three Chiefs (The), sketch, 1 scene.	6	
102. Three A. M., sketch, 2 scenes	3	1
34. Three Strings to one Bow, sketch, 1 scene	4	1
122. Ticket Taker, Ethi'n farce, 1 scene.	3	
2. Tricks, sketch	5	2
104. Two Awfuls (The), sketch, 1 scene.	5	
5. Two Black Roses, sketch	4	1
28. Uncle Eph's Dream, sketch, 2 sc.	3	1
134. Unlimited Cheek, sketch, 1 scene	4	1
62. Vinegar Bitters, sketch, 1 scene	6	1
32. Wake up, William Henry, sketch	3	
39. Wanted, a Nurse, sketch, 1 scene	4	
75. Weston, the Walkist, Dutch sketch, 1 scene	7	1
93. What shall I Take? sketch, 1 scene.	7	1
29. Who Died First? sketch, 1 scene	3	1
97. Who's the Actor? farce, 1 scene	4	
137. Whose Baby is it? Ethiopian sketch, 1 scene	2	1
143. Wonderful Telephone (The), Ethiopian sketch, 1 scene	4	1
99. Wrong Woman in the Right Place, sketch, 2 scenes	2	2
85. Young Scamp, sketch, 1 scene	3	
116. Zacharias' Funeral, farce, 1 scene	5	

A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACTING PLAYS AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing Plot, Costume, Scenery. Time of Representation, and all other information, mailed free and post paid on application. Address

DE WITT, Publisher,

33 Rose Street, New York.

LIBRARY OF CONGRESS
0 016 102 746 7

An Indispensable Book for Amateurs.

HOW TO MANAGE AMATEUR THEATRICALS.

Being plain instructions for construction and arrangement of Stage, making Scenery, getting up Costumes, "*Making Up*" to represent different ages and characters, and how to produce stage Illusions and Effects. Also hints for the management of Amateur Dramatic Clubs, and a list of pieces suitable for Drawing Room Performances. Handsomely illustrated with Colored Plates.

Price, 25 Cents.

DE WITT'S SELECTIONS

FOR

AMATEUR AND PARLOR THEATRICALS.

Nos. 1, 2, 3 & 4.

Being choice selections from the very best Dramas, Comedies and Farces. Specially adapted for presentation by Amateurs, and for Parlor and Drawing Room Entertainments.

Each number, 25 Cents.

PANTOMIME PLAY,

"HUMPTY DUMPTY."

The celebrated Pantomime, as originally played for 1,000 nights by the late GEORGE L. FOX. Arranged by John Denier, Esq. Eight male, four female characters.

Price, 25 Cents.